

ANBAR OTIN IS A TALENTED POETESS

*Sodiqova Dilorom Tursunovna*

*Associate Professor, PhD (Philology)*

*Department of Uzbek Language and Literature*

*Bukhara State University*

[sodiqovadilorom1@gmail.com](mailto:sodiqovadilorom1@gmail.com)

*Ne'matova Habiba Ilyos qizi*

*Bukhara State University*

*Faculty of Philology*

*Specialization: Literary Studies*

*1st-year Master's Student*

[nematovahabiba106@gmail.com](mailto:nematovahabiba106@gmail.com)

**Abstract.** This article analyzes the life and creative heritage of Anbar Otin, a talented representative of 19th-century Uzbek literature. The poetic interpretation of the female image, enlightenment ideas, and moral-ethical views in the poetess's works are examined from a scholarly and theoretical perspective. The place and significance of Anbar Otin's creativity within the Uzbek literary process are determined.

**Key words:** Anbar Otin, woman poet, bilingual poet (zullisonayn), enlightenment, lyric poetry.

In the history of Uzbek literature, the issue of women writers has always attracted particular scholarly attention. Among the poetesses who actively participated in the literary process of their time, Anbar Otin stands out for her artistic and aesthetic views, enlightenment ideas, and poetic legacy that deeply reflects the inner world of women. The study of her works is considered relevant not only from the perspective of literary history but also in terms of the development of spiritual thought.

Anbar Otin was one of the poetesses who lived and created in the 19th century, a period characterized by complex social conditions for women. During this era, women's social activity was severely restricted, and engagement in literature was regarded as an exceptional phenomenon. Under such circumstances, Anbar Otin's formation as a creative individual and her emergence with a distinctive poetic voice testify to her personal courage and spiritual maturity. Her works are closely connected with the traditions of classical Eastern literature, yet relying on these traditions, she succeeded in forming an independent poetic direction. It should be emphasized that Anbar Otin managed to develop her own unique poetic style within the framework of established literary traditions.

The socio-cultural environment played a crucial role in the formation of Anbar Otin's creative personality. In particular, the fact that her father was a nephew of the famous poetess Uvaysiy, and that her husband Zohidxo'ja was a devoted admirer of literature who associated with such poets as Muqimiy, Furqat, and Zavqiy, had a significant positive influence on the development of her artistic thinking and creative maturity. This literary milieu served as an important foundation for shaping Anbar Otin's worldview, poetic thinking, and aesthetic principles.

In terms of content and form, Anbar Otin's poetry corresponds to the requirements of classical literature. She created works in both Uzbek and Tajik, thus being a bilingual (zullisonayn) poetess. In her creative path, she followed Uvaysiy more closely, while considering Alisher Navoi as her primary mentor. Her poems contain direct addresses to these predecessors,



as well as poetic dialogues and debates with them. However, her talent does not remain limited to the repetition of tradition; rather, it manifests itself in the subtle and sincere depiction of the female psyche. Human emotions, spiritual suffering, patience, contentment, and faith occupy a central place in her lyric poetry.

The majority of Anbar Otin's poems are devoted to social themes: she speaks of the injustice of her time, the difficult condition of the working people, and glorifies enlightenment. She did not hesitate to speak the truth and sharply criticized those who kept the people in ignorance and the hypocrites of society. This critical stance is clearly reflected in the following lines:

*"Tariqcha ilmi yo 'q 'qozi kalonman, muftiman' deydur, Abu Sino,  
Ulug'bekdin ko 'z yumg'onlarg'a o't tushsun."*

In this bayt, the poetess exposes the moral image of pseudo-scholars and ignorant officials. Through the phrase "tariqcha ilmi yo'q" ("not even a grain of knowledge"), she ironically depicts individuals who lack even the smallest degree of learning, yet claim lofty religious and legal titles such as "chief judge" or "mufti." This situation reveals the educational crisis and hypocrisy prevalent in society. The poetic device of *talmeh* (allusion) plays a key role in the bayt. The mention of Abu Ali ibn Sina and Mirzo Ulug'bek serves as a symbol of the pinnacle of Eastern science and intellect. By juxtaposing these great scholars with ignorant individuals, the poetess creates a striking contrast (*tazod*) between true knowledge and superficial claims to learning.

In classical poetry, including Anbar Otin's ghazals, *talmeh* is one of the most frequently used poetic devices. In works devoted to the theme of love, classical poets often allude to well-known Eastern stories and epics such as "Farhod and Shirin," "Layli and Majnun," "Vomiq and Uzro," and "Tohir and Zuhro." When encountering such allusions, the reader recalls the plot, characters, love, struggle, and tragic fate associated with these narratives, which helps to perceive the poet's idea more vividly and deeply. This tradition occupies a special place in classical Uzbek literature, and women poets, including Anbar Otin, continued it with dignity.

Unlike Nodira, Anbar Otin rarely sings of her personal love. Since the works of Dilshodi Barno and Anbar Otin are mainly devoted to social themes, their references to classical love images are also imbued with a social spirit. In Dilshodi Barno's poetry, such images appear very rarely. Instead, both poetesses preferred to mention and follow figures associated with social issues and enlightenment.

One of Anbar Otin's most famous works is *"The Philosophy of the Qaros."* This work addresses the difficult fate of women and promotes the idea of purifying the human inner world. It significantly enhances the moral and spiritual value of Anbar Otin's literary heritage. *"The Philosophy of the Qaros"* serves as an important source reflecting the poetess's socio-philosophical thinking and her views on justice and enlightenment. The work artistically generalizes the social and spiritual condition of marginalized groups referred to as "qaro," who were deprived of rights and social attention.

In Anbar Otin's interpretation, the image of the "qaro" symbolizes not only social oppression but also moral purity, inner truth, and ethical superiority. The poetess reveals that the concept of "qaro" is not an inherent darkness, but rather an artificial label imposed by society. On the contrary, true darkness, according to her, lies in ignorance disguised in "white garments" — those who absolutize status and formality while remaining far from knowledge and enlightenment. In this philosophy, knowledge and morality are considered the primary criteria of human worth. A person's dignity is determined not by lineage, position, or external appearance, but by their attitude toward knowledge, level of thinking, and devotion to justice.



Therefore, “qaro” characters are often portrayed as individuals who speak the truth, oppose injustice, and possess moral maturity. This creates an ethical antithesis in Anbar Otin’s works: the opposition between the “ignorant official” and the “oppressed yet wise” individual. From this perspective, “*The Philosophy of the Qaros*” expresses Anbar Otin’s enlightenment-based worldview rooted in social criticism and allows her literary heritage to be interpreted within the framework of progressive thought.

Moreover, this work brings Anbar Otin’s creativity closer to Sufi ideas. Just as Sufism prioritizes the inner (batin) over the outer (zohir), the poetess places spiritual perfection and the inner world of the individual above external status and social rank. In this sense, the work artistically and philosophically synthesizes her views on justice, truth, and moral perfection.

In general, the idea embodied in “*The Philosophy of the Qaros*” represents a progressive artistic expression aimed at critically understanding the socio-spiritual environment of the late 19th and early 20th centuries, awakening the people’s enlightenment consciousness, and reforming society on the basis of knowledge and science. Anbar Otin expresses strong hope and belief in the arrival of a free and happy life, looks to the future with optimism, and calls women to struggle for their rights.

In conclusion, Anbar Otin occupies a distinctive place in 19th-century Uzbek literature as a talented poetess. Her works are valuable for their artistic expression of the delicate aspects of the female soul, as well as for promoting enlightenment and moral ideals. Anbar Otin’s literary heritage serves as an important scholarly source in modern literary studies for researching the issue of women writers.

## References

1. Anbar Otin. *Poems (based on bayoz and manuscripts)*. – Tashkent: G‘afur G‘ulom Publishing House of Literature and Art, 1998, pp. 5–18.
2. *History of Uzbek Literature* (5 volumes). Vol. 3: 19th-Century Literature. – Tashkent: Fan, 1978, pp. 312–318.
3. Hamidov, H. *Works of Uzbek Women Poets*. – Tashkent: Literature and Art, 1999, pp. 74–89.
4. Mirzayev, S. *History of Classical Uzbek Literature*. – Tashkent: Fan, 2001, pp. 226–231.

